

The Strive for the Good and the Beautiful

Tuition Fees

Professional Course, per year	- - - -	\$150 00
General Culture Course, per year	- - - -	100 00
Special Course, per year	- - - -	50 00
Dramatic Art, full course, per year	- - - -	50 00
Artist's Course, Interpretation, Criticism and Department	- - - -	25 00
Shakespeare Class, one hour each week for year	- - - -	10 00
Criticism Class, one hour each week for year	- - - -	10 00
Work chosen by subjects, one hour each week for year	- - - -	10 00
Work chosen by subjects, one hour each week per term	- - - -	4 00
Physical Training by the year, tri-weekly	- - - -	10 00
Physical Training by the term, tri-weekly	- - - -	4 00
Normal Course in Physical Training	- - - -	100 00
Home study course for the year	- - - -	10 00
Personal lessons with Mrs. Scott Raff—term of 20 lessons	- - - -	40 00
Personal lessons with Miss Thomas—term of 20 lessons	- - - -	20 00
Personal lessons with Miss Ross in French—term of 20 lessons	- - - -	20 00
Personal lessons with Fräulein Nothnagel (German Conversation)—term of 20 lessons	- - - -	20 00
Personal lessons with Miss Wreyford—term of 20 lessons	- - - -	20 00
Group lessons in Make-up—5 lessons	- - - -	5 00
Group lessons in German	- - - from 6 00 to	10 00
Group lessons in French	- - - from 6 00 to	10 00
Children's Class in Gymnasium, per year	- - - -	10 00
Children's Class in Gymnasium, per term	- - - -	4 00
Children's Class in French, German and English, one hour per week	- - - -	4 00
Gymnasium Locker Fee	- - - -	1 00
Social Club	- - - -	1 00
Diploma	- - - -	10 00
Certificates	- - - -	5 00

The Recital Hall of our School may be rented for concerts and recitals

For further information on this or any subject pertaining to our work
address the Secretary. Telephone North 4544.

Directors

Mr. Timothy Eaton*

Chancellor Burwash	Mrs. T. Eaton
John C. Eaton	Harry McGee
Mrs. N. Burwash	Mrs. Scott Raff
Mrs. J. S. Burnside	R. Y. Eaton

Advisory Council

Dr. F. H. Torrington	Florence Withrow, B.A.
F. Tracy, Ph.D.	Mrs. Torrington
Professor Reynar	Mrs. Lillian Massey-Treble
E. R. Wood	

*Obit.

Tenth Year 1910=1911

IT is with great pleasure that we announce to our friends that through the liberality of Mrs. Timothy Eaton our school has been furnished with a beautiful and commodious home in the City of Toronto.

The new building, of which a photogravure appears in this announcement, is located on a convenient site near the university and colleges, easily accessible from all parts of the city, and in convenience and artistic beauty is all that our friends can desire.

This was formally opened in January, 1907. In connection with this important event our school has secured a charter of incorporation, and is now known as "The Margaret Eaton School of Literature and Expression." The scope of our work has also been enlarged, making our course a most desirable one as an æsthetic education, as well as a preparation for professional work.

THE MARGARET EATON SCHOOL OF LITERATURE AND EXPRESSION aims to establish the highest standard in the training of teachers and readers and to furnish special courses for personal culture for those who do not desire to become professional readers or teachers of reading :—

Just what this school stands for, what it aims to do and what it is doing, only those who are associated with us as teachers and pupils can know. Development of character may be truly said to be the aim of the School.

Some people, who do not know us, still regard this School with suspicion as a place where modern elocution is taught.

This is more than a School of Elocution. It is a School of Language, of Literature and of Physical Education. Because we do not believe in modern methods of Interpretation, and since we do believe that one of the most beautiful of the arts is being misrepresented because "modern recitation is not like modern theatrical art, an over-elaboration of a true art but, an entire misunderstanding"—we make the School's distinctive training Expression—and we are working to show that true Elocution is but true conversation to prove that "there is no poem so great that a fine speaker cannot make it greater"—and, if we are to read poetry at all, if we are to enjoy beautiful rhythm we must hear it spoken by men and women who have music in their voices and a learned understanding of its sound. Then we will know what poetry has lost by being disassociated from the voice. We also believe that any education to be of value must be threefold in nature—a training of the mental, a training of the moral and a training of the physical forces. So we begin our threefold training first in the Gymnasium; for the preparation of the body as an instrument of expression we work for freedom of the body, then for natural adjustment of all its parts. Secondly—In the class-room for a knowledge of the best in Literature. An intelligent conception of the text must form the basis of all satisfactory interpretation in the studios for Vocal Expression of that best—we stimulate thought. The voice receives the most careful and intelligent training for purity of tone and is made responsive to thinking and feeling. But the end and aim of this training is not to fit our student for the platform or the stage but for life and the home.

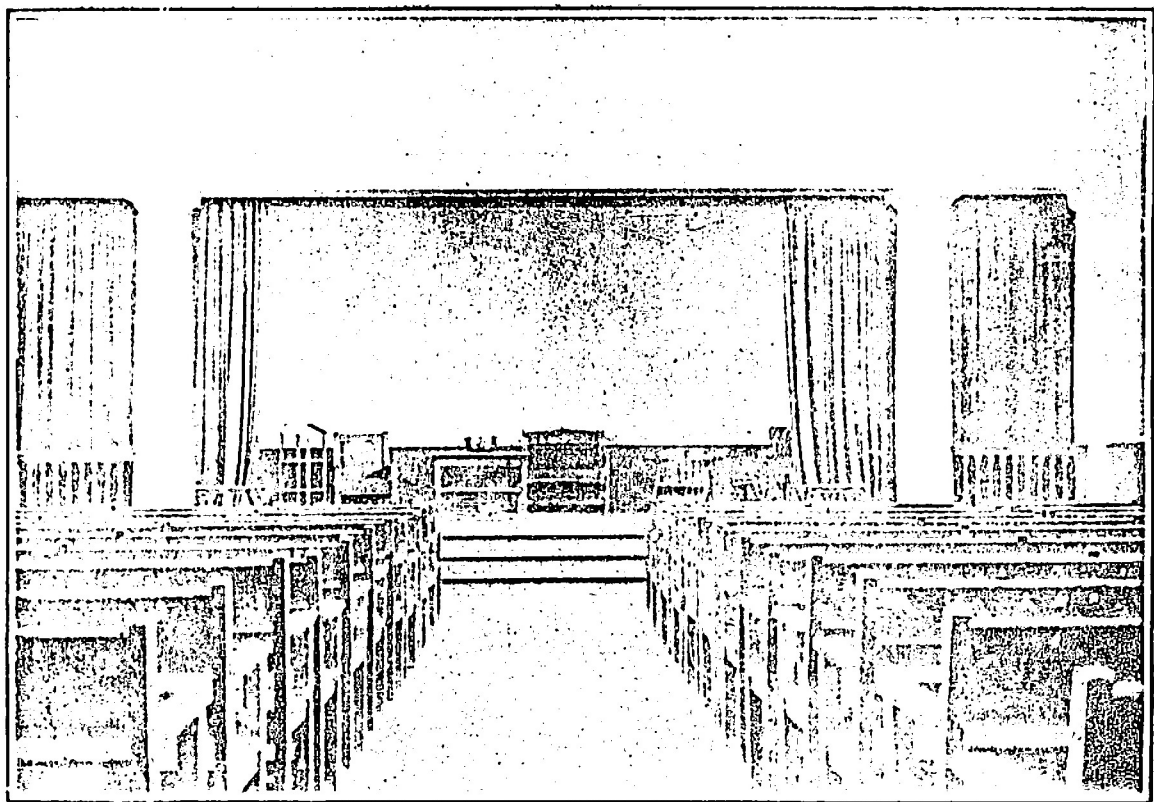
This training includes English Literature, 16th, 18th and 19th Century Poetry and Prose, French and German, Rhetoric, Composition, History, Philosophy of Expression, Physiology, Hygiene, Household Science, Physical Training, Voice Culture, Dramatic Art and Special Courses in Household Science, Home Nursing and Emergencies.

Four complete Courses are offered :—

1. The Professional Course which demands matriculation at entrance and gives to our students a Teachers' and Artists' Diploma at the end of three years if the requirements of the Curriculum have been complied with. This course includes an outline of twenty-five lectures per week with personal work in Voice Culture.
2. The Artists' Course includes the same subjects with more attention given to practical work and without the work in pedagogy and theory. This gives to our students an Artist's Diploma at the end of two years if the requirements of the Curriculum have been complied with.
3. The General Culture Course includes the English topics, Language, Voice Culture, Physical Culture, Deportment and Recitation with Criticism.
4. A Special Course arranged for students who want only the English topics with Voice Culture and Physical Culture for three periods per week.

Besides these Courses all work in this School is elective and a student can have one lecture per week or twenty-five.

We aim to give to every student just the kind of work and help needed by that student.



RECITAL HALL.

*Live pure, speak true, right wrong, follow the King. Else wherefore
born I—TENNYSON.*

General Regulations

- I. All Orders for the Government of the school will emanate from the Board of Directors, whose decision shall be delivered through their President to the Principal.
- II. The school year shall consist of thirty weeks, divided into three terms of ten weeks each.
- III. Students seeking admission to the school will be required to pursue faithfully the course of study appointed by the authorities. No student will be admitted to professional study in Expression for a shorter period than one year. Those contemplating full professional work in Expression must secure either University Matriculation or a Junior Teachers' Certificate. Students entering the General Culture or Special Course must satisfy the faculty by certificate or examination that their previous educational attainments are such as will enable them to pursue the course with success.
- IV. Students of the first year will not be permitted to make any professional engagements. Any student of the second year desiring to do so must first obtain the consent of the Principal.
- V. All fees must be paid in advance.

Announcements

English Poetical Literature

FIRST AND SECOND YEAR

1910-1911. An outline of 18th century poetry with special study of the following texts:—

Dryden: Absalom and Achitophel; Alexander's Feast.

Pope: The Rape of the Lock; Epistle to Dr. Arbuthnot.

Thompson: Extracts from The Seasons and from The Castle of Indolence.

Collins: Ode; Ode to Evening; The Passions.

Gray: Ode on a Distant Prospect of Eton College; Elegy written in a Country Church Yard.

Goldsmith: The Deserted Village.

Cowper: Extracts from the Task; On the Receipt of My Mother's Picture.

Burns: Tam o' Shanter; The Cottar's Saturday Night; To a Mouse; To a Mountain Daisy; The Banks of Doon; A Red, Red Rose; A Man's A Man for a' That.

1911-1912. An outline of the 19th century poetry with special study of the following texts:—

Wordsworth: Michael; Lines composed above Tintern Abbey; Reverie of Poor Susan; Influence of Natural Objects; Three Years She Grew; The Green Linnet; Intimations of Immortality; To the Cuckoo; She Was a Phantom of Delight; To a Skylark (Ethereal Minstrel; Written in London, September 1802); It is Not To Be Thought Of; To Sleep.

Coleridge: The Ancient Mariner; France; Dejection; Youth and Age.

Scott: The Lay of the Last Minstrel; The Rover; Brignall Banks; Jock of Hazeldean; Pibroch of Donald Dhu; Proud Maisie; County Guy.

Byron: Extracts from Childe Harold, Canto IV; All for Love; There Be None of Beauty's Daughters; She Walks in Beauty, Like the Night; When We Two Parted.

Shelley: Lines Written Among the Euganean Hills; Ode to the West Wind; The Cloud; To a Skylark; To-Night; Love's Philosophy; One Word is Too Often Profaned; When the Lamp is Shattered; Art Thou Pale for Weariness; A Dirge.

Keats : The Human Season ; Fancy : On a Grecian Urn ; To a Nightingale ; To Autumn ; La Belle Dame Sans Merci.

Browning : Cavalier Tunes ; My Last Duchess ; The Bishop Orders His Tomb ; Fra Lippo Lippi ; Andrea del Sarto ; James Lee's Wife ; Caliban Upon Setebos ; Confessions ; Prospice.

Tennyson : Lady of Shalott ; Ulysses ; Morte d'Arthur ; Crossing the Bar.

THIRD YEAR

Spenser : Faery Queen, Book I.

Shakespeare : King Lear ; The Tempest.

Milton : L'Allegro ; Il Penseroso ; Lycidas.

A general acquaintance with the whole of Paradise Lost, with a special critical study of the first two books.

Prose, Literature and Composition

The critical study of the following prose masterpieces, and the writing of essays based upon that study :

Addison	Selected essays
Swift	Voyage to Lilliput
Goldsmith	Vicar of Wakefield
Burke	Conciliation with the Colonies

French and German

Three years progressive study of French and German Grammar, Composition, Conversation and Reading. Special texts for class reading will be selected.

Voice Culture

The Voice, the greatest instrument of expression, is generally the most neglected. Correct breathing is fundamental, whether for speech or song. Our method places all activity at the diaphragm and leaves the throat passive and relaxed. No one who has mastered this method will have speaker's sore throat. After the technical drill, voice placing, vocal process in exercise, the voice becomes responsive to feeling, and timbre (or tone color), is the result.

Household Science

This includes a Housekeeper's Course taught at the Lillian Massey School of Household Science.



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